

ROSE SENZA SPINE

(Rosen ohne Dornen)

VALZER PER PIANOFORTE

DI

GIOVANNI STRAUSS

Direttore di musica delle feste da ballo dell'I. R. Corte

Op. 166.

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MILANO

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GIOVANNI RICORDI

Contrada degli  Omenoni N.° 1720

e sotto il portico di fianco all'I. R. Teatro alla Scala.

Con permesso del proprietario T. Haslinger di Vienna.

FIRENZE, G. Ricordi e Jouhaud. MENDRISIO, Pozzi. VIENNA, Haslinger. PARIGI, Schlesinger. LONDRA, Cocks e C. LIPSIA, B. Hermann.



PROVINCIA DI TORINO
BIBLIOTECA

Legato Anselmi

S.M. - a

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MODERATO.

INTRODUZIONE

The introduction is written for piano in 3/4 time. It consists of two systems of music. The first system has a treble staff with a melodic line starting on a whole note, followed by eighth notes, and a bass staff with a series of chords. The second system continues the melody in the treble staff and the harmonic accompaniment in the bass staff. Dynamics include piano (p) and forte (f).

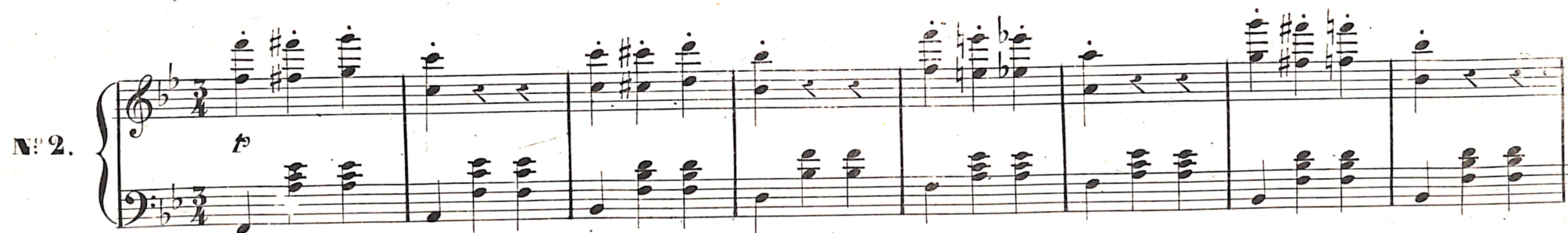
TEMPO DI VALZER.

The waltz section begins with a double bar line. It features a more rhythmic melody in the treble staff and a steady accompaniment in the bass staff. The tempo is marked 'TEMPO DI VALZER.' and the dynamics include piano (p).

Nº 4.
VALZER

The musical score is written for piano and consists of four systems. The first system is a single system with a treble and bass staff. The second and third systems are grand staves with treble and bass staves. The fourth system is also a grand staff. The music is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. The score is titled 'Nº 4. VALZER'.

Nº 2.



Nº 5.



Nº 4.



Nº 5.

f

p

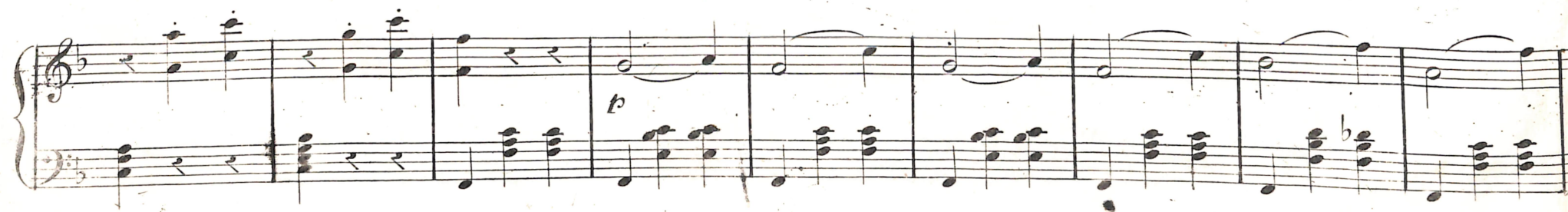
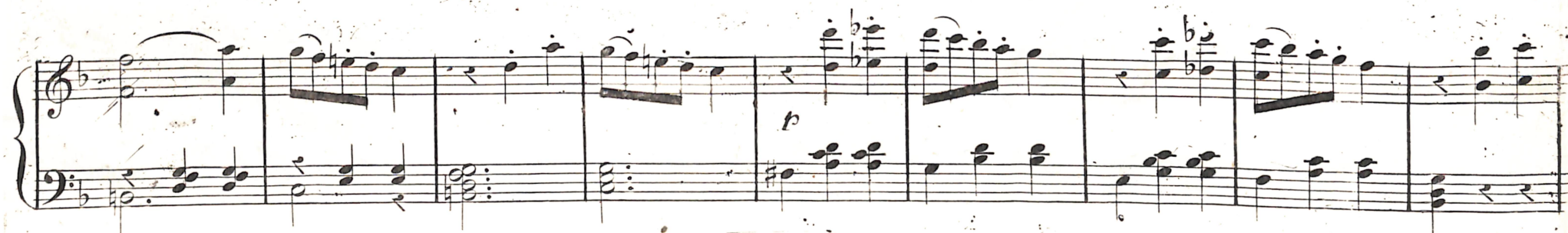
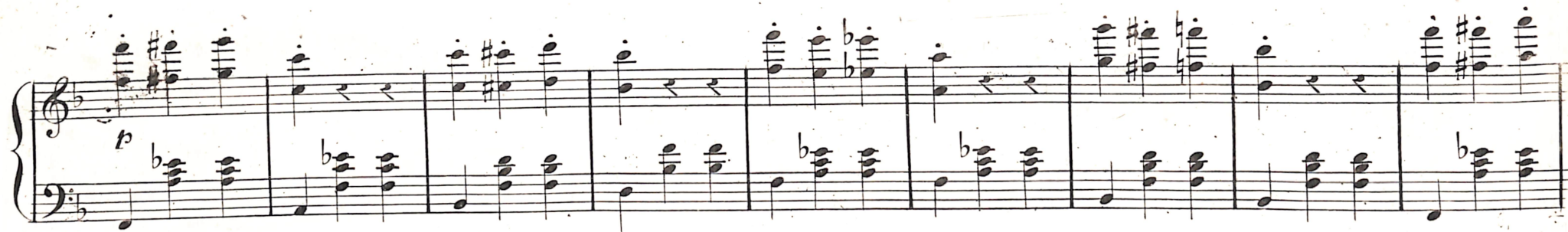
Fine

p

D.C. al fine.

CODA

The image displays a handwritten musical score for a Coda section, consisting of four systems of piano accompaniment. The notation is written on grand staves (treble and bass clefs joined by a brace). The key signature is B-flat major (two flats: B-flat and E-flat). The time signature is 4/4. The first system is marked with a forte (*f*) dynamic. The second system features a crescendo (*f>*) and a decrescendo (*>*) marking. The third system includes a piano (*p*) dynamic marking. The fourth system also includes a piano (*p*) dynamic marking. The score concludes with a double bar line and repeat dots. The manuscript shows signs of age, including some staining and wear.



A handwritten musical score on aged, yellowed paper. The score is written for piano, indicated by a large curly brace on the left side of the staves. It consists of two staves: a treble staff (top) and a bass staff (bottom). The key signature is one flat (B-flat), and the time signature is 3/4. The music is composed of several measures. The treble staff features a variety of note values, including eighth and sixteenth notes, as well as rests. There are some slurs and ties. The bass staff primarily uses chords and single notes. A prominent feature is a series of beamed sixteenth notes in the treble staff towards the end of the piece. The handwriting is in dark ink, and the paper shows signs of age, including some staining and foxing.

A handwritten musical score on aged, yellowed paper. The score is written on two staves: a treble staff (top) and a bass staff (bottom). The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat (B-flat). The music consists of several measures, each containing various notes (quarter, eighth, and sixteenth notes) and rests. The notation is in a historical style, with some notes having stems that are not clearly defined. The paper shows signs of age, including foxing and staining.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is in the treble staff, featuring a series of eighth and sixteenth notes, with some measures containing triplets. The bass staff provides a harmonic accompaniment, primarily using chords and moving bass lines. The piece concludes with a double bar line and repeat dots. The manuscript is on aged, slightly stained paper.

